THE PEN-MANS RECREATION: OR, A Copy-Book newly published,

Wherein is contained variety of all the most curious hands now practised in this Nation: With choice and Excellent Rules to attain them:

ALSO,

HOW TO MAKE THE BEST PENS AND GOOD INK.

Invented and written by *James Hodder* Master in the Art of Writing and Teaching.

Are to be sold by *John Overton*, at the *White-Horse* in *Little-Britain*, near the *Hospital-Gate*.

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In large Quarto and Oct vo. *Davis*, Intituled the School-master; and *Cockers*, Intituled Arts-glory, or the Pens Treasury: Mr. *Johnsons* Coppy Book, with some additions to it, by *Edward Cocker*: 4 other sorts of Coppy-Books; And Maps of the World, *England*, *Scotland*, *France*, and *Ireland*, with other County Maps, Pourtratures and Descriptions of the Kings of *England* in one sheet: Also several famous Maps of the the City of *London*, before and since the Fire, 1667.

To the Ingenious young Practitioners in the Art of fair Writing.

I Conceive it not impertinent to advertiſe you, that notwithſtanding the great number of rare, and excellent Copy-Books, (ſince our Nation hath ſo much abounded with perſons famous in this Art,) I obſerve very few to have laid down Rules, whereby mean, and ordinary Capacities may underſtand them. The conſideration whereof, as alſo the intendment of a help to my own School, hath induced me to make publique ſome choiſe Pieces of all the moſt uſual hands (now practiſed among us) being adorned with variety of Knots, never before extant.

And firſt, I think it not amiſs, to ſhew you what Tools or Inſtruments are required in this Art *(viz.)* a Pen-knife, Ruler, Compaſſes, Pencil, Ink, Paper, and Quils. For the choice of theſe I admoniſh you, to let your Knife be of a Rayzor-mettle, not too thick nor too thin towards the edge, neither too hard, nor too ſoft-tempered; which you may try by turning the edge upon your thumb-nail, or by taking another knife, and ſcraping it with the back thereof: As for the mark any may be deceived in it, but thoſe are generally eſteemed the beſt Pen-knives with the red *y* upon them.

Among Quils we commonly account the ſeconds beſt, eſpecially ſuch as are long, round, clear, and indifferent hard; but in caſe your Quils be ſoft, you may hold them a little to the fire, or put them into embers, and have an Iron-plate full of holes, ſome bigger and ſome leſſer, about the bigneſs of the Quils, and by drawing them thorow the holes you may make them round and hard. By this ſlight we are abuſed, in buying Dutch-quills, which indeed were never out of *England*.

As for Paper, that which is well gummed, white, clear, and ſmooth, is the beſt; If you buy any quantity, you may know it by the weightineſs thereof, or with touching it ſlightly with a little ſpittle on one ſide, which if it do not appear on the other, you may conclude it will bear Ink well.

How to make very good Ink.

TAke five quarts of Rain-water, and one quart of Viniger, or ſix quarts of ſtale ſtrong-beer: In either of theſe infuſe one pound of Gauls, one quarter of a pound of Roach-allum, half a pound of Coperis, half a pound of gum Arabick; pownd the Gauls to powder, put theſe altogether in a Barrel, and ſometimes ſet them in the Sun and oftentimes be ſtirring of it.

Next I think it convenient to ſhew you the way to make your Pen; for a well-made Pen maketh a fair Character, and eaſeth much of the trouble in writing: and look how delighting a Letter is being fairly drawn, ſo diſpleaſing is that which is ill writ, and with a bad Pen; becauſe it requires one to ſtudy the words, and imploy his wit in underſtanding them: Therefore if you ſpend ſome time more then ordinary about the Pen, it will daily afford you more and more content, and cauſe you to write with greater facility and delight.

Having then furniſhed your ſelf with a good Pen-knife and Quils, with the backſide of your knife ſcrape off the ſcurfineſs of the Quill, on the back; ſo far at leaſt as you intend the ſlit ſhall be, and no further, becauſe it will be apt to ſlit as far as it is ſcraped; cut off about a barly-corns length of the top on each ſide, in the form of a half-Moon; then enter your knife at the end thereof, on the back of your quil, and be ſure it be directly ſtraight, not croſſing the grain of the quil, otherwiſe the ſlit cannot be good; this done, ſharp it out on each ſide the ſlit, and cut off the nib a little ſlanting on the back, then downright.

JOHN SAM. JOHNSON

right. This rule will hold for all hands, as well great as ſmall: But if you would have a pen for flouriſhing, *with a fine whetſtone take off the corner of the nib of it*, and you will find it run with more freeneſs and boldneſs.

And here I can do no leſs then glance at the groſſe miſtakes of ſome in making a pen; who ſo ſoon as they have ſcraped their quils, fall to the making of a pen, whereas they ſhould let it cool a while, for elſe it is almoſt impoſſible that the ſlit ſhould be good; for the quill being hot with ſcraping, hindreth the ſlit from proving right. Hence divers find fault with their quills, when the fault is only in themſelves. I may tell you further, there is another way of making a good ſlit in your pen, be the quills either good or bad; having ſharpned your quill, and cut the nib as broad as for Text, lay the back of it upon a ſmooth board, and put in the point of your knife (the blade being made thin for the purpoſe) in the inſide, and give it a ſlaſh downwards, then ſharp it out, and cut off the point as before.

Place your pen betwixt your thumb and fore-finger, leaning it upon the corner of your ſecond finger, below which let the end of the pen ſettle about half an inch; gripe not your pen too hard, but hold it lightly upon your paper, reſting your hand on the firſt joynt of your little finger, bending your third finger towards the palm of your hand: Your pen being held in this poſture, and your fingers extended almoſt to their full length, is graceful, comely, and moſt ſerviceable. But be ſure you forget not your thumb-joynt, to riſe and fall with it, as occaſion requires you.

As it is graceful to hold the Pen well, ſo it is very commendable to hold the head high, a little ſtooping towards the ſtomack off from the table, with your arm cloſe to your body, and your elbow at a little more diſtance from you, that thus your arm may be more at liberty. Obſerving this poſture, the Writer ſhall write with more grace and freedome, whereas otherwiſe he will quickly weary himſelf and endanger his health, by bearing his breaſt againſt the table, and hanging his head low.

At your firſt practiſing to bring your hand to the habit of framing a letter, it would be convenient to run over what you intend to imitate ſeveral times with a dry pen, for this will imprint it better in your mind, and ready your hand for a more compliance. To help you to keep a true proportion and evenneſs in your letters, you may uſe double lines made with a compaſs, a Pen, or a piece of Braſs.

The next thing I recommend to you being thus prepared, is an Alphabet of any hand you deſire to write, be it round, oval, or ſquare, and in any of theſe acquaint your ſelf well with *o. i.* and *l.* for theſe are the foundation upon which all the reſt depend: And till your judgement be well informed in theſe, you muſt never expect to be Triumphant in this curious Art.

Many for want of an able Teacher at firſt, to inform them in this particular, that might otherwiſe have been able Proficients, have been quite diſcouraged, or at leaſt not come to any excellency of the Pen. How requiſite then is it for Scholars to apply themſelves to the ableſt Maſters, leſt otherwiſe they ſpend their time and money to no purpoſe.

After you can make the *o. i.* and *l.* endeavour to imitate thoſe letters that have the moſt affinity among themſelves, as, *a.c.d.e.i.n.w. m.* for of the firſt cut of an *a.* are made theſe following, *a.c.d.e.o.g q.* therefore have a ſpecial regard to it. Again, the round turning off of the *a.* at the bottom, will ſerve for all theſe letters, *c. e. n. w. c.* the ſharp ſtroke in theſe letters is to be made with the right-hand ſide of the Pen, and with them, are alſo begun theſe following letters, *i. n. m. p r. y.* the bottome-cut of the *p.* is the ſame with that of the *g.* and *f.*

Of *l.* are produced, *b. h. k. f. d*; and from *i. n. m. w. t. y*; the belly of the *b.* is beſt to be left open, if it be made to accompany other letters, ſuch as *ly bi bo lu.*

If you underſtand to make one of thoſe letters well that have heads and tails above and beneath the line,

you

you will soon know how to make them all: I might say more upon this account, but I forbear it, as less needful to be mentioned; only I must mind you, that all heads of letters beginning from a right line, are thus made, *b.d.f.h.l.* and ought to be of an even height, unless the head wheell off, and then it is left to the judgment of the writer, how to flourish it.

Letters beginning with a sharp line, are these, *i.n.m. p.r.u.y.x.*

Letters ending in a hooked line are, *a.c.d.e.l.m.n.t.*

Letters having somwhat a Spherical or round form, are, *c.e.s.*

Letters made in Parallel lines, are, *b d.f.h.l.g.p.q.f.*

Before you attempt joyning, I would advise you to exercise the great letters, for they will much facilitate the hand, and cause it to be more nimble in fashioning the others, and of these take the *I.* first, for upon it depends almost all the rest.

Having attained to make your letters (of any Alphabet) well, your next care must be to joyn them handsomely together, for by the joynings and distances is known the ability of him that professeth Writing. This is of greater importance then some judge it, for in the combination of letters, you must necessarily mind in what part they are nearest, and may be fitly (as it were) naturally united to them that follow; these I look upon as the most dificult *d.* and *a.m.* and *a.d.* and *o.m.* and *o.* and in short all letters with Oblique bodies, and Traverse lines: Therefore I shall give you one rule worthy of observation (especially in your round mixt hands, much in use among us:) *Where one letter ends, let the next alwayes begin.*

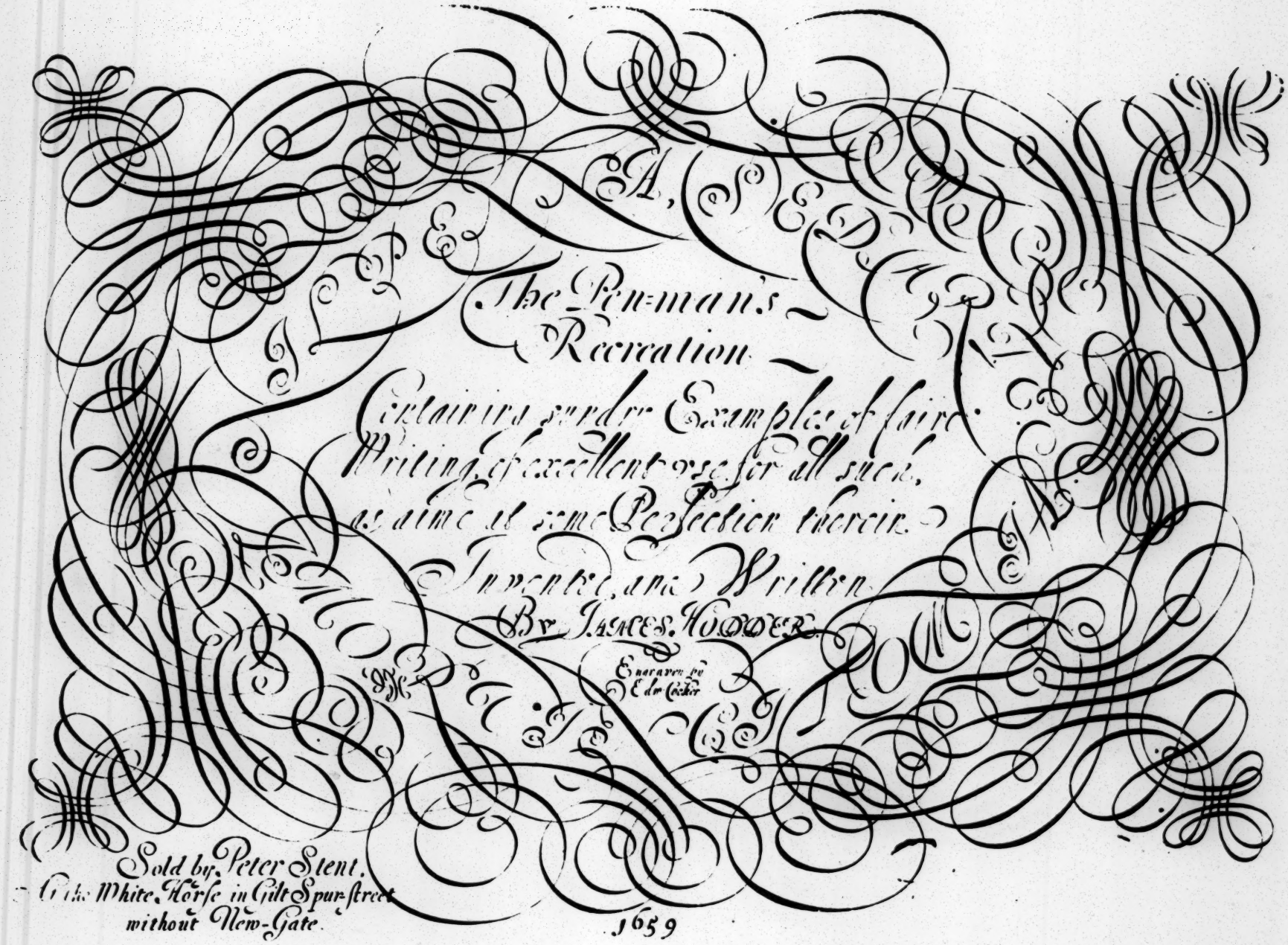
First, learn to joyn two letters, then three, then more, &c. As for the distance in letters, the best directer is the hand, be it big or little which you strive to imitate, though some will bid you leave the breadth of a pin betwixt your letters: But for words the best way is to leave the space of an *o.* *n.* or (rather) an *m.* betwixt every one.

These and other *instructions* are daily by word of mouth taught by me, and (perhaps) some others. But because they soon slip out of Childrens memory: I have thought fit to publish them for the common benefit, that any man whosoever he is, that will bestow his own industrious endeavours may attain to a fair hand of writing, and a dexterous velocity therein.

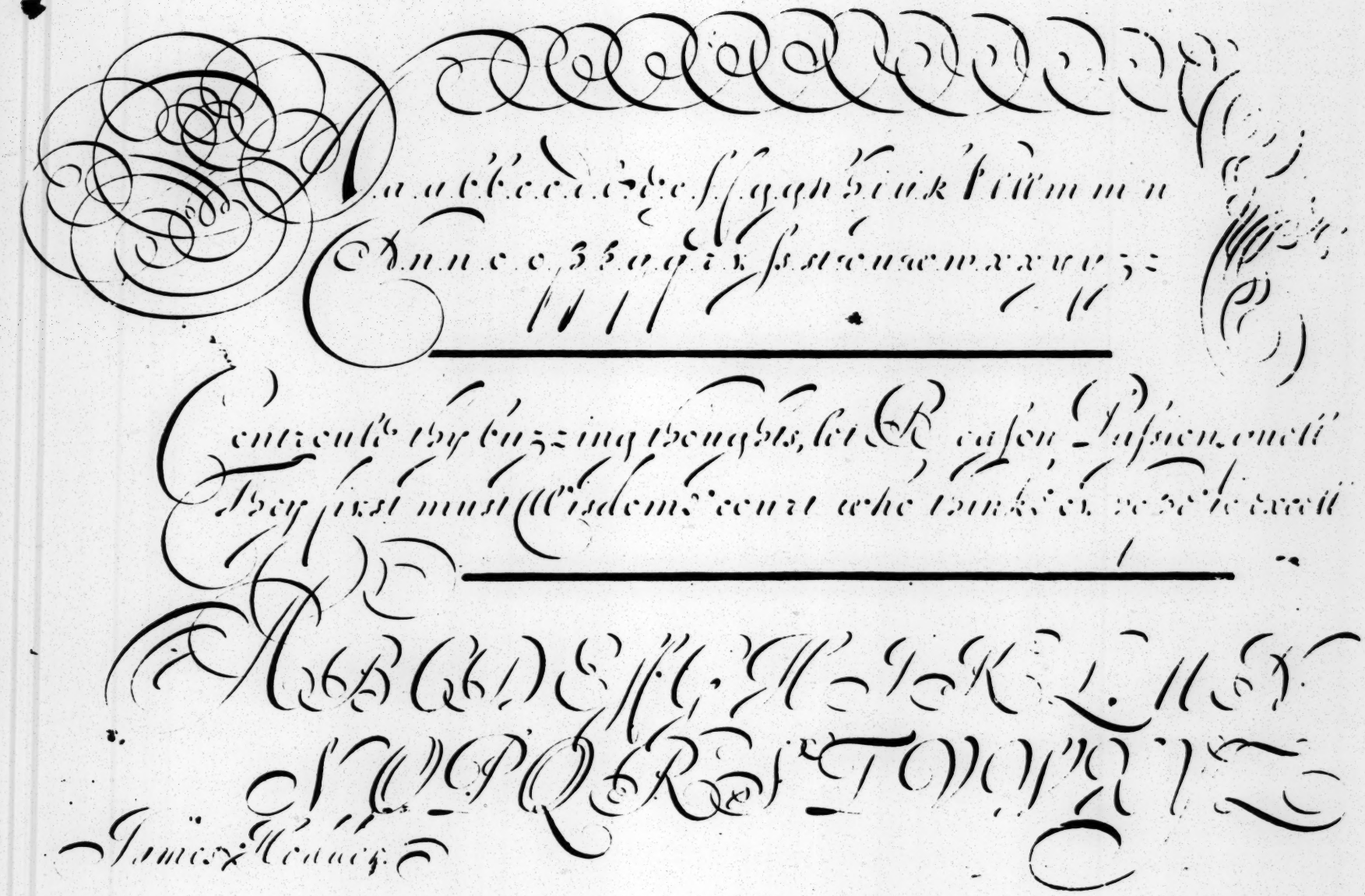
I will not omit what I observe in some Writers, who begin the first letters of each word with a moderate motion, but in the end hasten the hand too much; the same they do also in the shanks and in the stemmes, which is not graceful; for they ought to continue the same pace to the end of every word.

Others make the first letters greater, the second less, the third less then that, & so proceed till the last letter of the word be very little, & the word appear like a sidelong Pyramis. Now this is a great failing in this Art, for all letters are to be of one & the same proportion, nor ought the first to be greater then the rest, (as Grammarians teach) unless it begin some period or proper-name, or a more eminent word than others in a Sentence, or a verse in a Poem. I think these rules sufficient wherein to instruct young learners at the first, whose after experience will better inform them in many particulars, which would be too prolix and tedious to mention, and therefore I conclude my discourse within the compass of these; only I add this advertisement in short to the rest: That a long *ſ.* be constantly in the beginning and middle of a word, and a short *s.* at the end, except in some few combinations of consonants in the middle of a word. *ſt.ſl.ſh.* or the like; likewise care must be had to make the *j* and *v.* consonants, and *i.* and *u* vowels different; as in *justice*, *voluntary*. Thus I have heartily endeavoured your improvement by what is here published, by which if you reap any benefit, give God the praise of his own bounty that hath thus far enabled him,

That is ever ready to further you in this Art, *James Hodder.*


A, SCHOOL
The Penmans
Recreation
Containing sundry Examples of fair
Writing, of excellent use for all such
as aime at some Perfection therein.
Invented and Written
By JAMES HODDER.
Engraven by
E. du Cocker
1659
Sold by Peter Stent.
at the White Horse in Gilt Spur-street
without New-Gate.

To the truly Wor.
My never removed Friend.
Sr. MATTHEW EARLE
Knight.
These are the first Fruits Sr of a Tree planted by your owne Hand:
my Endeavours have beene to make them pleasant, and profitable,
but it rests in you alone to render them happie; which you will, if
You honour them with your Acceptation, and continue mee in Quality of
Sr Your most ever Loyall Servant
James Hilder.



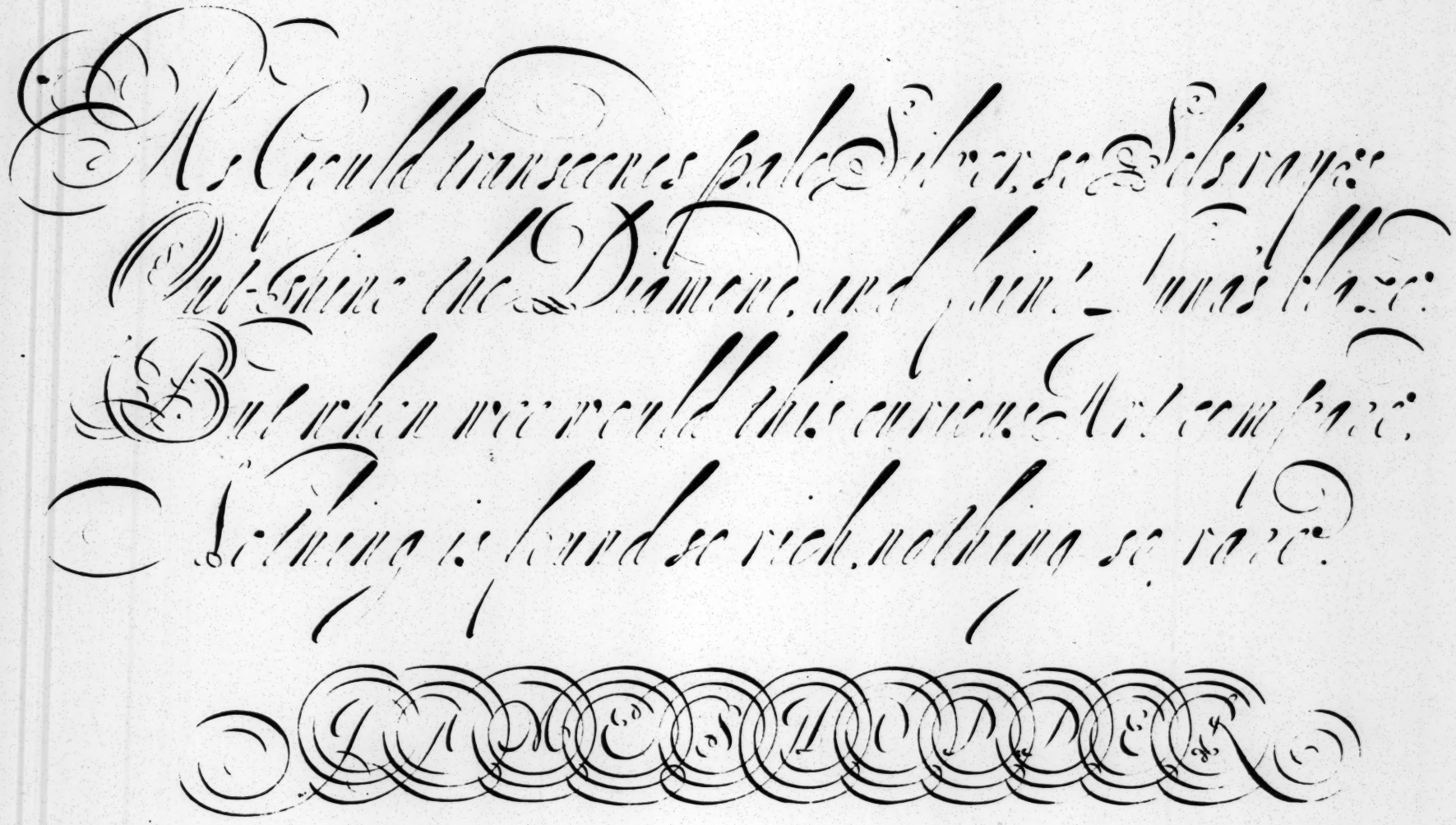
Decnet always shall alter the usual Punctua-
tion and Forms of Speech, but cannot omit
substitute Characters equivalent and remember that
decnet clearer than a little restraint used.
for Business either Civil or Religious.

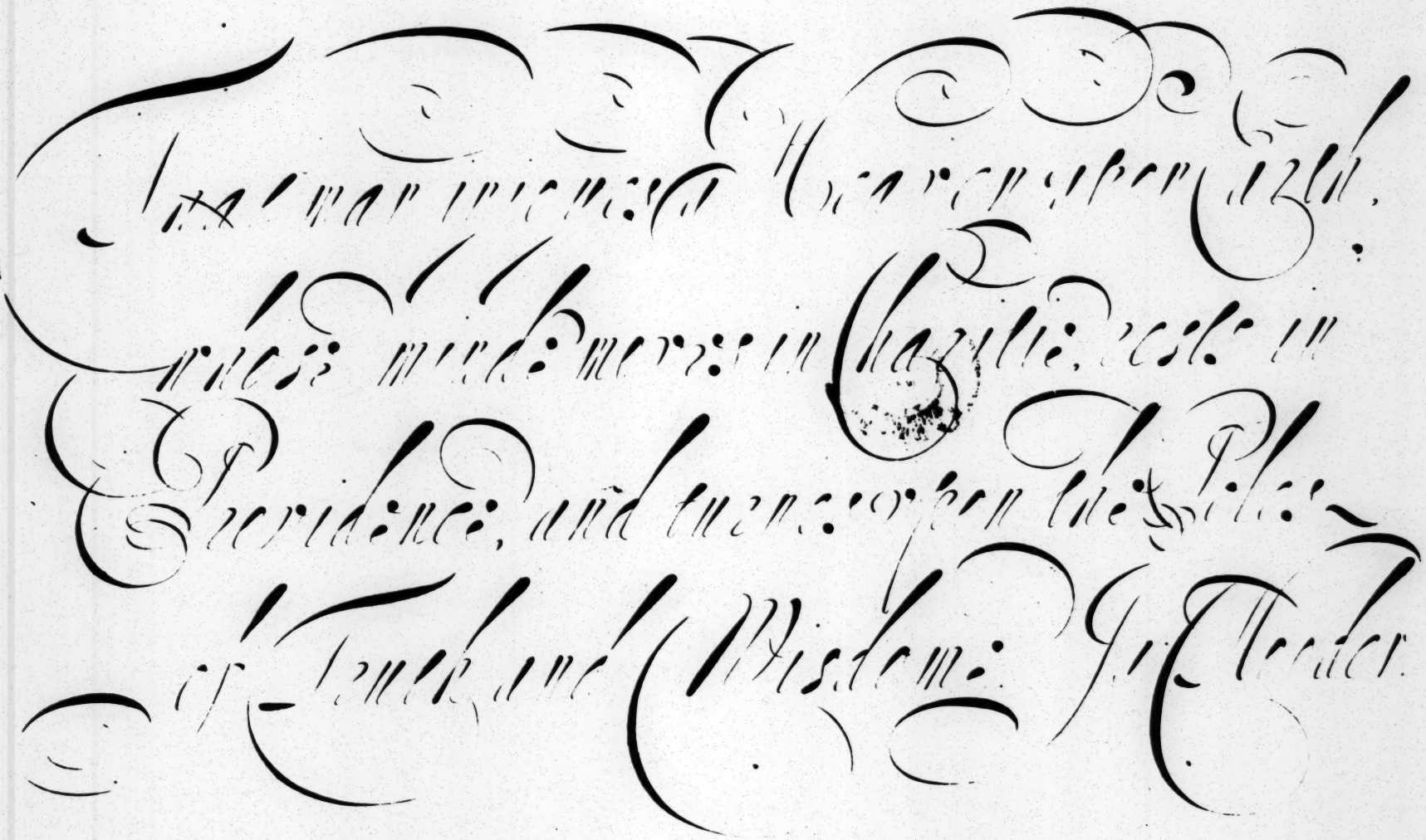
Aabcdefghiklmnopqrstvuwxyz

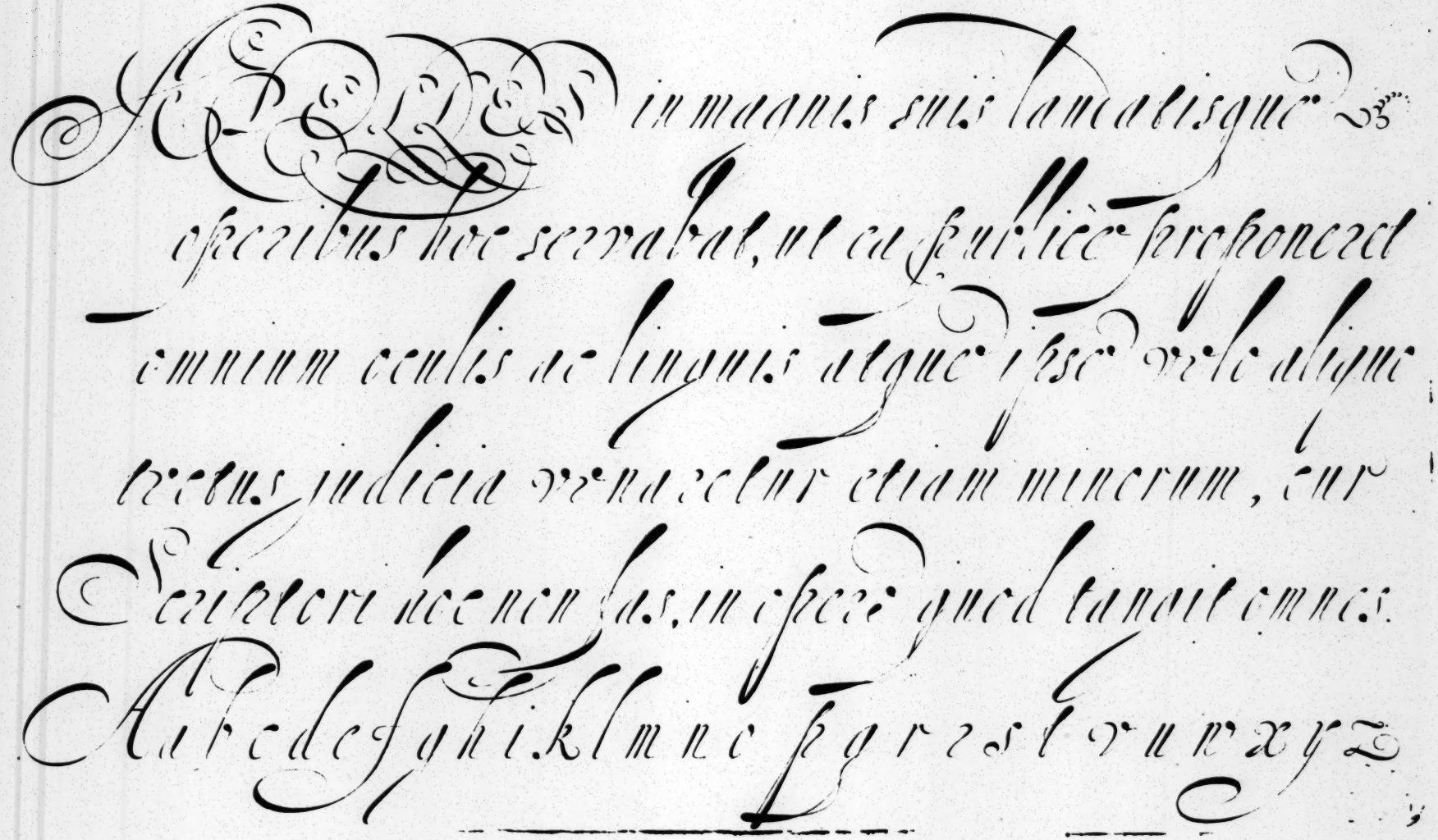
A common Desigue it is of mighty Men to raise
huge Structures but the commemoration of some vertuous
performance by a meane Person, shall be more permanent
than the most magnificent Monuments reared by Monarchs.
James Fedder.
A a a b b c c d d e e f f g g h h i i j j k k l l m m n n o o p p q q r r s s t t u u v w x x y y z z

Flourishing Conceits may bring
contentment to the mind; but things
plaine and vsefull are of most concern=
ment. abcdefghiklmnopqrstvwxyz&.

James Wodder.

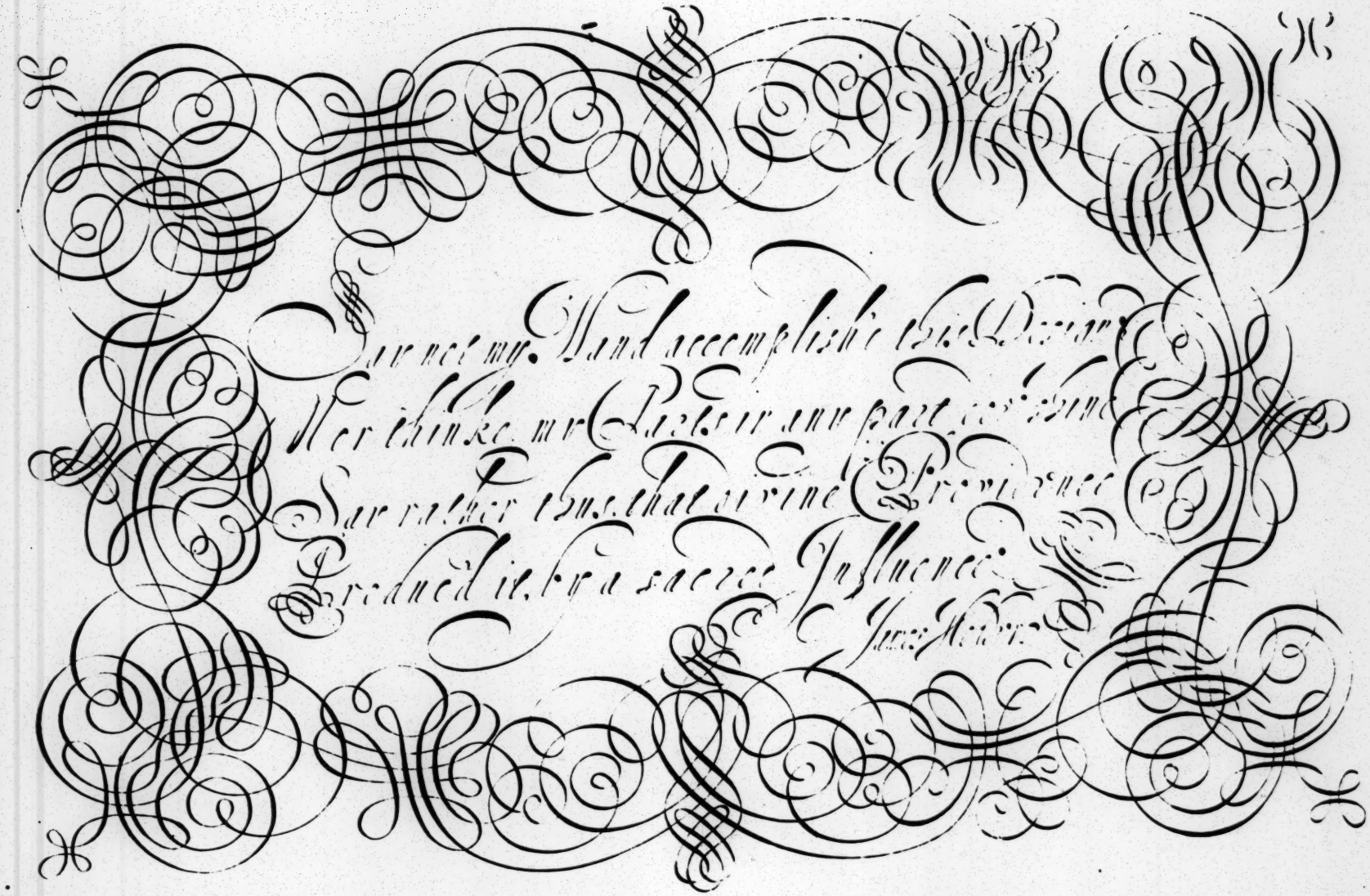


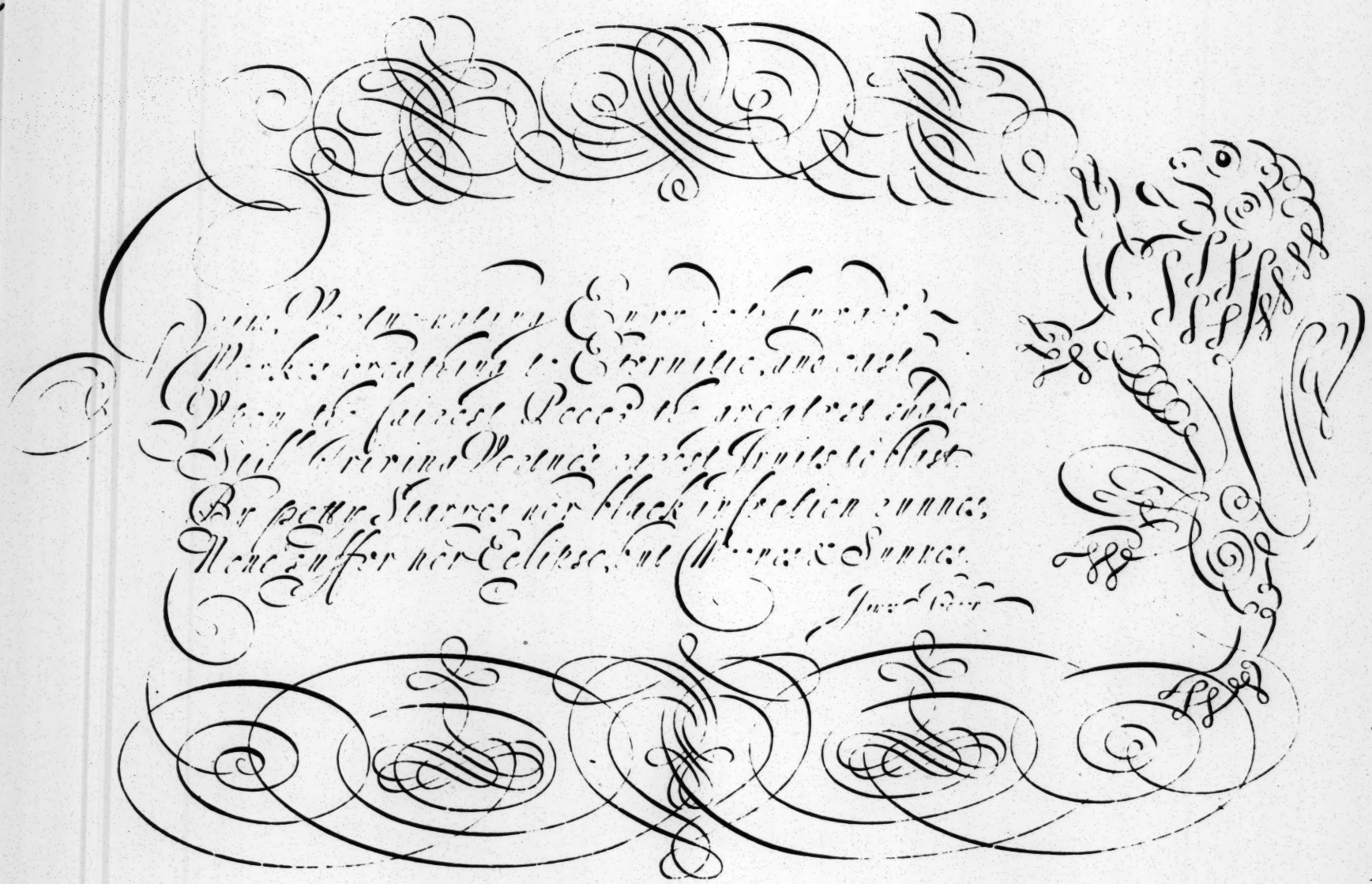




A B C D E F G H I K L M

N O P Q R S T V W Z

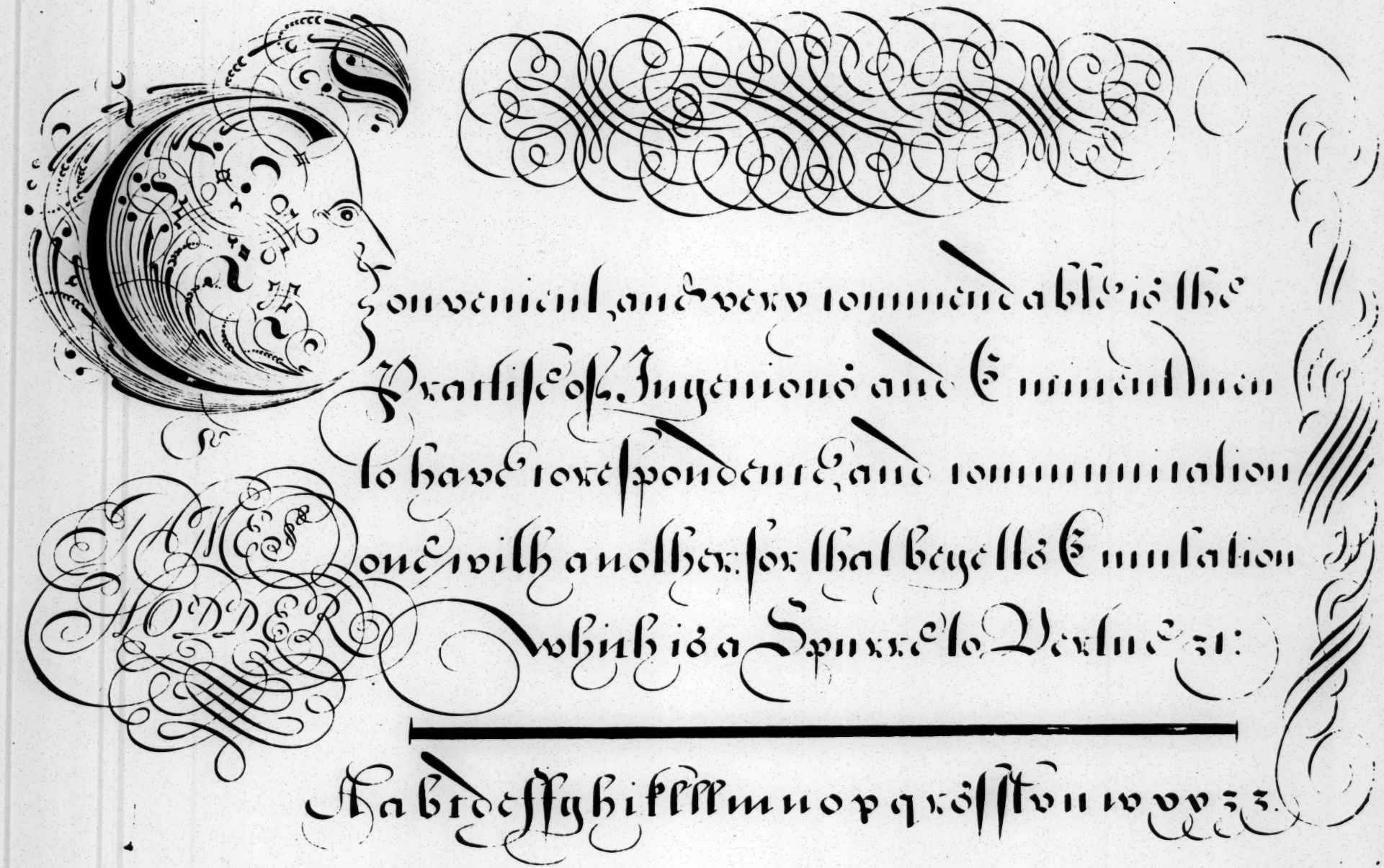




If men could imagine how many
inconveniences attend Indiscretion,
wisdome would be more in estimation.

A a b c d e f g h i k l m n o p q r s t u w y z

James Hodder. He that would be Something must doe Something


Convenient and very commendable is the
Practise of Ingenious and Eminent men
to have correspondence and communication
one with another for that begetts Emulation
which is a Spurre to Vertue &c:
Aa Bb Cc Dd Ee Ff Gg Hh Ii Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Vu Ww Xx Yy Zz.

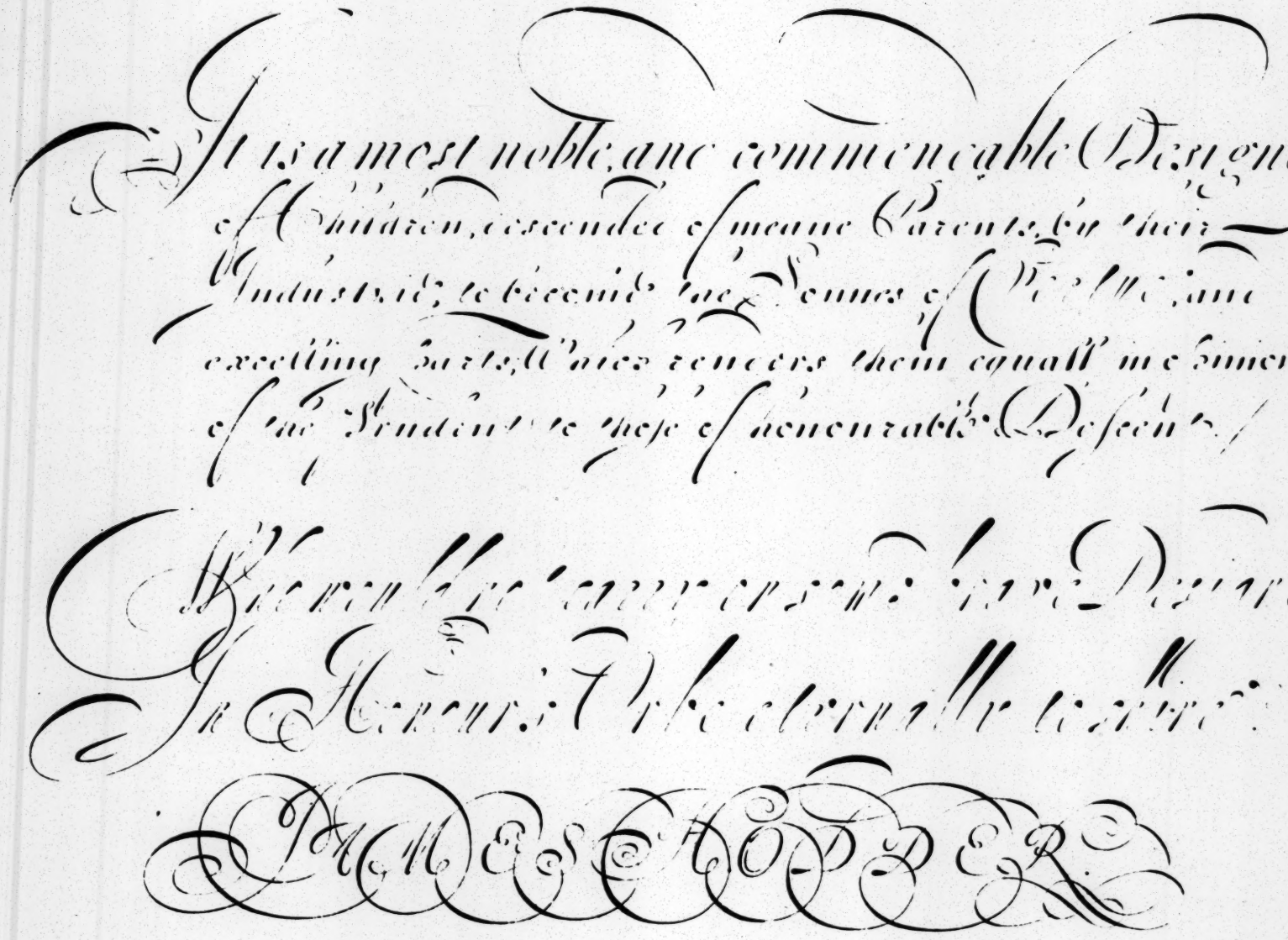
Time Patience and Industrie

are the three grand Masters of the World

they bring a man to the end of his desires whereas

an impatient and turbulent mixture oftentimes

turnes him out of the way to his proposed End.



A B C D E
F G H I K L M N
O P Q R S T
V W Y Z

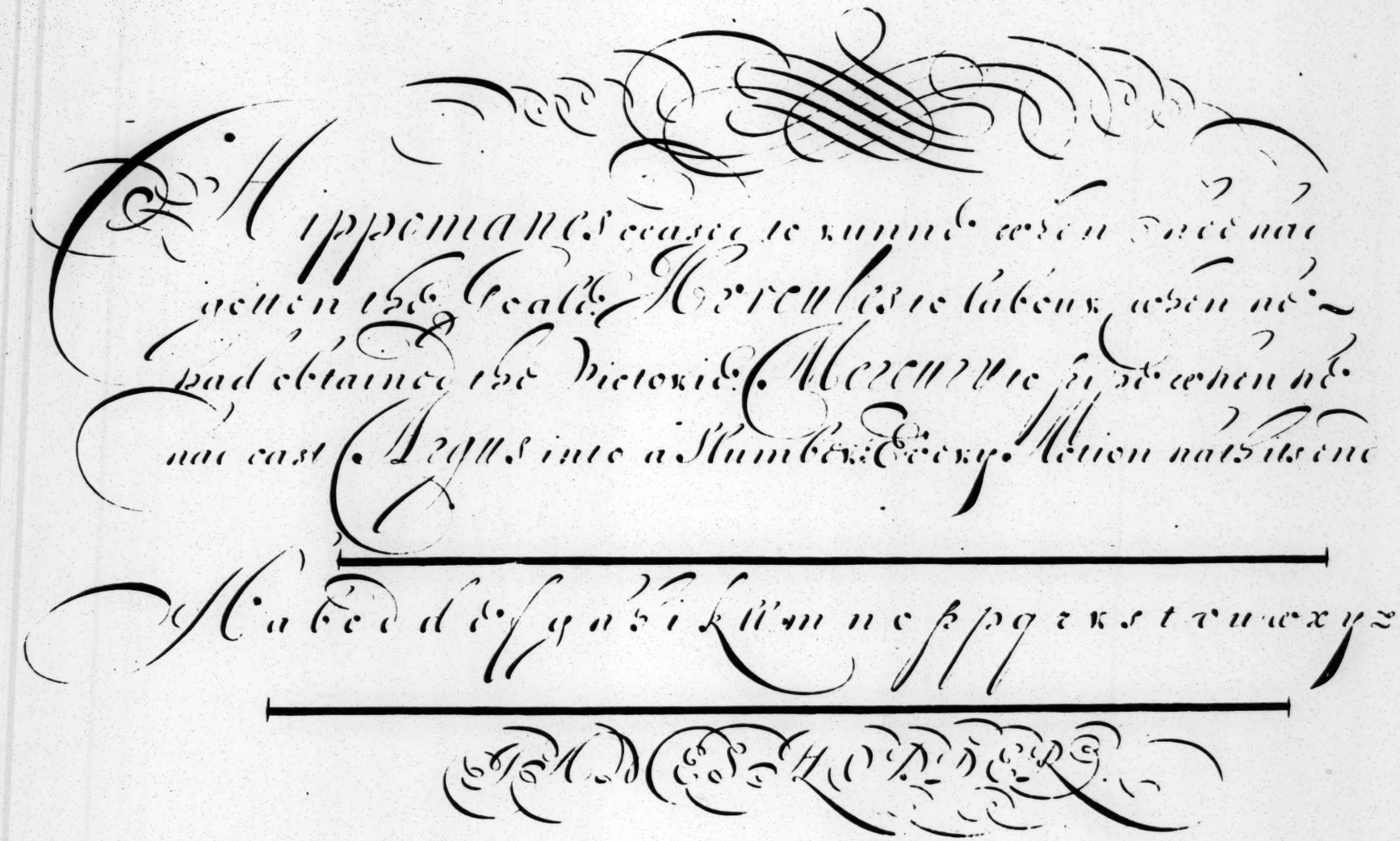
JEANCES MOUDER.

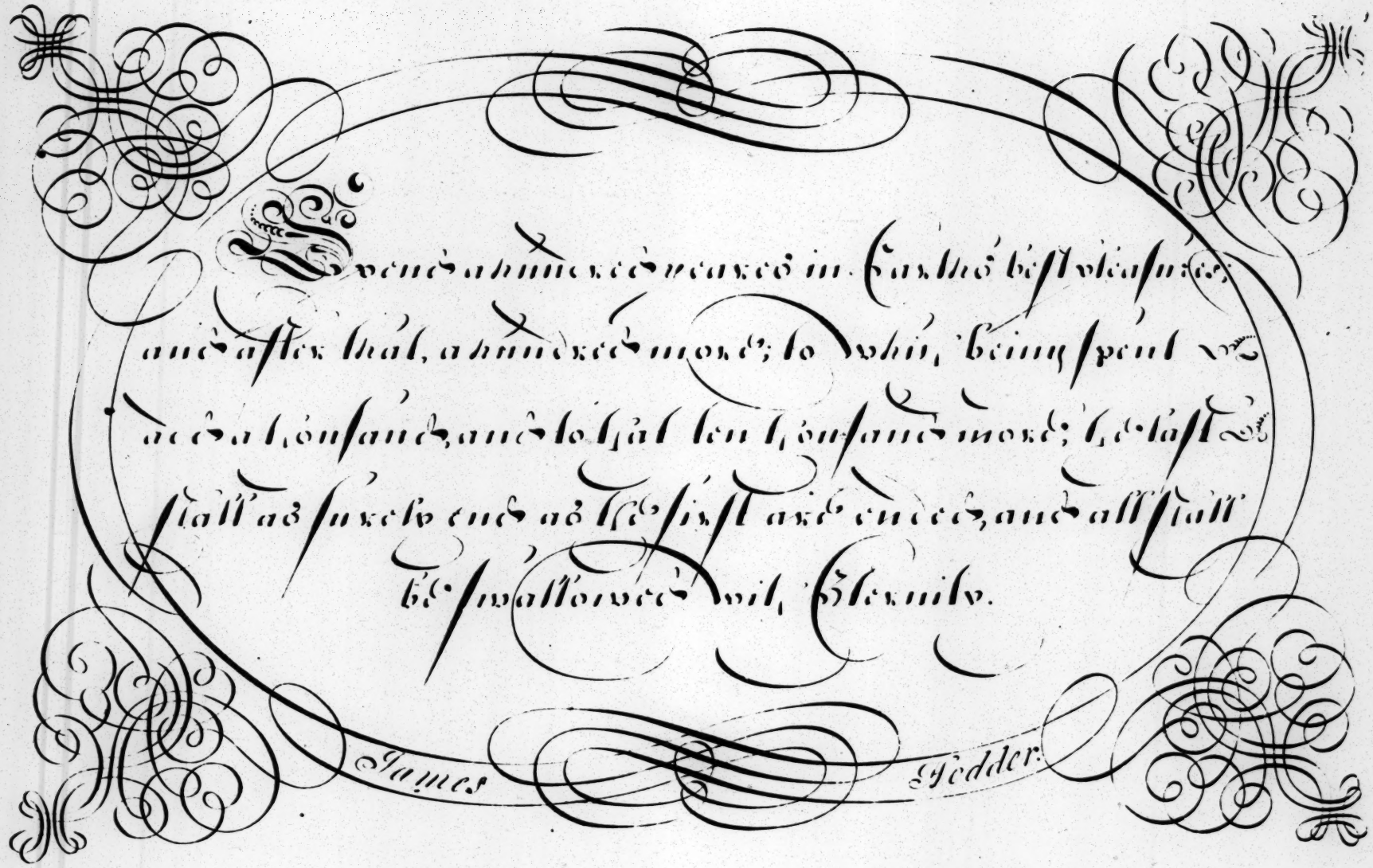
James Medder

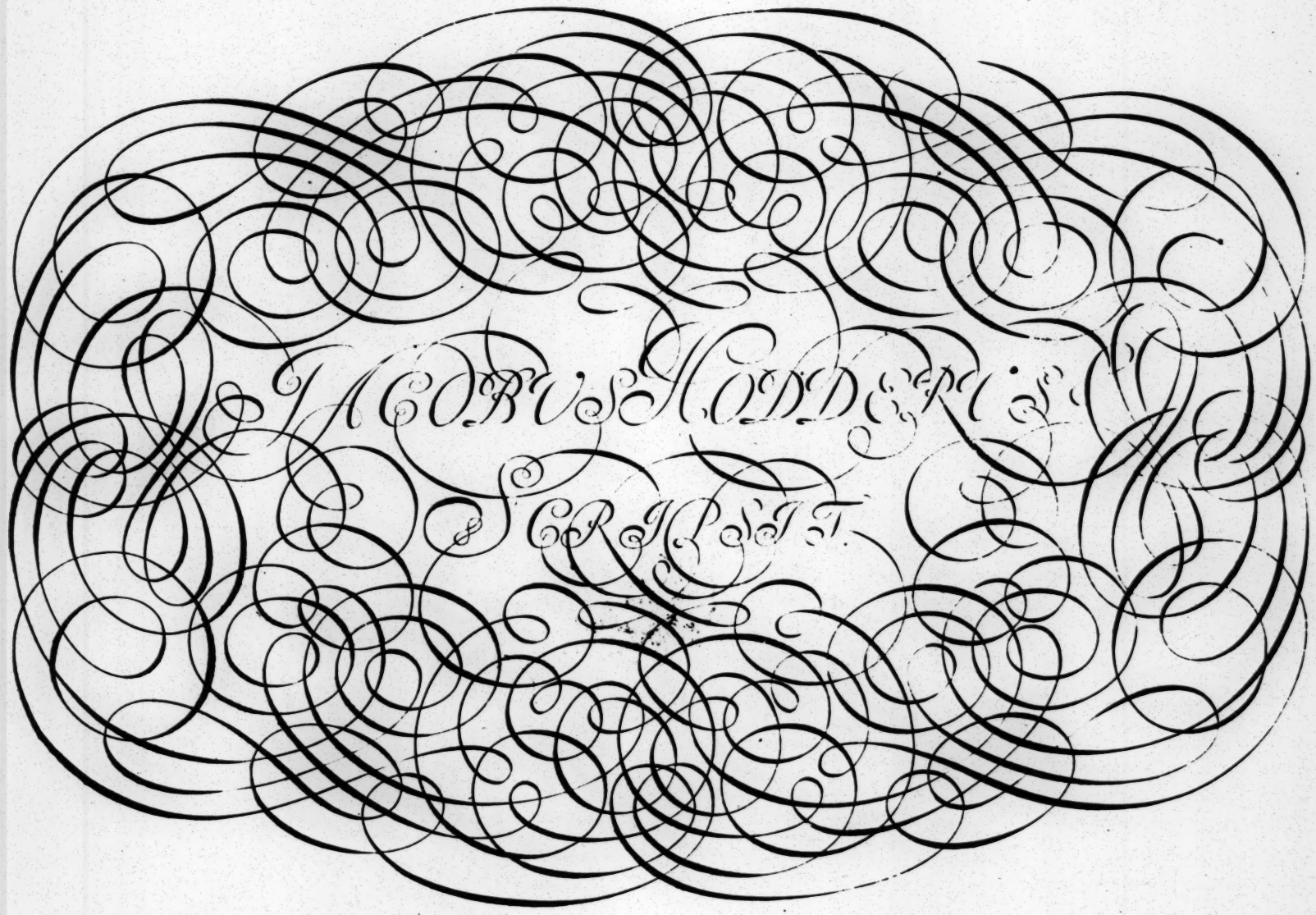
Incomparable Excellencies are procured by Industry;
No Slaves in the Sphears of Wisdome out shines it:
For that men becom famous, and raise permanent
Monuments, remaining to their immortall Renome.

By frequent Exercise men learne and know
How to manage the vitall Labors in the Age

James Hedder




Seven annexed names in Latin best pleasure
and after that annexed mony to which being spent
according and to that lenght annexed; Last
shall as suxelve end as first axed ended and all shall
be swallowed with Eternity.
James Gedder.


IACOBVS HONDIVS
SCRIPSIT.

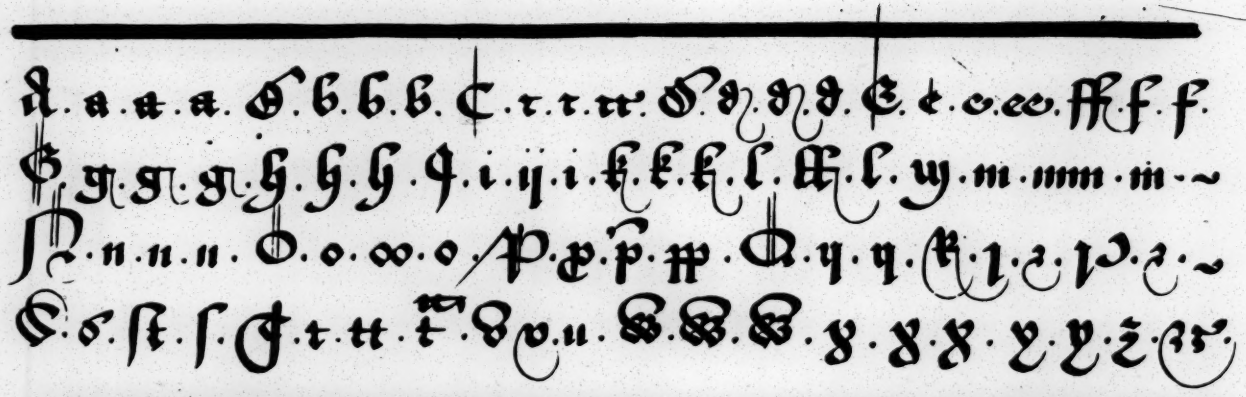
Vexation and Anguish accompanie Riches and Honour:
The Pomp of the World and the favour of the People are but Smoake,
suddenly vanishing: which if they commonly please, commonly bring
Repentance and for a moment of Joy, they bring an Age of Sorrow.

A a b c d e f g h i k l m n o p q r s ſ t u v w x y z & ß

James Fodder

The Author hereof keepeth a Schoole in Loathbury
next dore to the Sunne, Where such as are desirous
to learne the Art of Writing, as also Arithmeticke,
in Whole Numbers and Fractions, with Merchants
Accompts and Short-hand, may be carefully attended,
and faithfully Instructed. By. James. Hodder.

Jacobus dei gra Angl. Otreo ffranc. Hibnie rex fidei defensor &c. ac. Lincolnie
[illegible] dum Antonius Hughson in dni[illegible] [illegible] Justic[illegible] apud Westm.
[illegible] Thomam nomine Ville Oxenbrugton in dom[illegible]
[illegible] Comm[illegible] [illegible] [illegible] [illegible] [illegible]



Jacobus dei gra anglie Scotie ffrancie & hibnie rex ~
fidei defensor &c Dil' ymo & altim sibi pripim' qd ~
nuncij Petrum Beaumont dnum ginm Jtt qd cum hono
rosam nob in Cantetam D nra in Quindena sci &c

Omnibꝫ ad quos psens scriptum puenerit Iohannes Dei gra rex
Castelle Legionis Toleti Galecie Sibilie Cordube Murcie Gyennarum
princeps Dominus Biscaie Moline comes palatinus Dominus de Molina
Dilectis fidelibus nris Dominis Gutierre de Toledo
et Petro manriquez de Castanneda salutem Sciatis quod nos
ad honorem et reuerentiam dei et beate Marie virginis matris ejus
et ad exaltacionem et augmentum fidei catholice et ad honorem
et exaltacionem nostri et nostre regie corone et ad honorem
et exaltacionem vestrum et vestrorum parentum et ad